



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



Virgin and Child. Francesco Botticini. No. 6

THE HOLDEN COLLECTION

The greater part of the collection of paintings presented to the Museum by Mrs. Liberty E. Holden is already known to our readers by that section which is exhibited in a renaissance setting in the "Holden Room" (Gallery IV) and also from the canvases exhibited in Gallery V.

The collection has a picturesque history, which unfortunately can be given merely in outline in this brief article. James Jackson Jarves, during an extended visit in Italy, purchased for a comparatively small sum, and brought to America in 1860, the nucleus of this Museum's collection, together with the paintings which are now owned by Yale University. His hope was that the pictures might ultimately be housed in some museum and become the foundation for the study of Italian art in America. With this end in view, the collection was exhibited several times in New York and Boston, but the project was destined not to be carried out.

A large portion of the pictures was finally deposited with the trustees of Yale Corporation in 1867 as security for a loan of \$20,000 made to him by the Corporation, and as he was unable to meet the obligation the pictures were forfeited to the Corporation. Some works, however, were not deposited at Yale, and these, together with a number which were probably acquired later, were bought in 1884 by the late Mr. Holden.

The collection is an important one. Most of the pictures are of the early Italian Schools. If taken individually they cannot be classed as masterpieces of the better-known artists; but as types of the greater men and their schools, fairly characterizing their motives, coloring, design and modeling, they are, however, representative examples, and are therefore of prime importance to the student.

The paintings have been described by Mary Logan Berenson in *Rassegna d'Arte*, January, 1907; and Bernard Berenson gives definite attributions to the following in his lists of Italian painters of the XV and XVI Centuries, viz: the Botticini, No. 6, the Lorenzo di Credi, No. 12, the Fiorentino, No. 14, the Moroni, No. 28, and the Parenzano, No. 29. In a forthcoming volume of "Noteworthy Paintings in American Private Collections," edited by August F. Jaccaci, the collection will be exhaustively considered by various art specialists.

The paintings are not arranged in the galleries in any logical sequence. Coming as they do, from the studios of the earlier Italian artists, they are mostly on religious subjects. The collection contains sixteen paintings of the Madonna and Child, three Crucifixions, an Annunciation and other scenes from the Virgin's life. Entombments, Adorations of the Shepherds, Saints and various portraits, ecclesiastical and otherwise, make up the Italian collection. The development or evolution of the Madonna and Child is very interestingly portrayed. The two earliest in spirit are from the Sienese School. In these the Byzantine manner still predominates, though the native Italian spirit begins to assert itself.

The little San Severino Madonna, No. 34, with her attendant saints is very appealing in her lovely dignity. The Baldovinetti, No. 2, shows us the Madonna kneeling before the Child. The sweet innocence of her face and the exquisiteness of her posture is enhanced by a background of Florentine landscape, with a little winding stream and tiny rugged rocks. The Virgin, Child and Angels by Neri di Bicci, No. 4, is an excellent example of that master's work, while the Madonna and Child given by Berenson to Botticini, No. 6, charms us by its delicacy, its tranquillity, and its beautiful colors; and the school Madonnas of Leonardo da Vinci, No. 44, and Luini, No. 26, are beautiful little pictures.

The Virgin and Child, No. 12, attributed to Lorenzo di Credi by Bernard Berenson, and described by Osvald Sirén as a late work of the master, is a charming intimate representation of the Madonna as a human mother. The Entombment now attributed to Leandro Bassano, No. 3, was formerly ascribed to Titian and then to Tintoretto. It is a great enough picture to have aroused disputes over its attribution.

Portraiture in the Holden Collection is well represented by several masterly examples. The portraits of a Florentine Doctor, No. 15, of Robert Castiglione, No. 22, of Giuliano de' Medici, No. 33, and of Pope Sixtus IV, No. 19, are all interesting works, and the portrait of a Gentleman and his Wife by Moroni, No. 28, can be placed among that master's best works. It is silvery in its tone and sober in color, but masterly in its beauty of surface and handling.

While the Holden Collection is largely made up of early ex-

amples from the Italian Schools, it cannot be disposed of without mention of other schools. Among the eight other canvases included, is an Adoration of the Shepherds, No. 46, by an early German artist. It is so like the work of Dürer that it probably is by a pupil of his. The Wouwermann landscape, No. 51, is well handled and is an interesting piece of work. Another landscape by Claude Lorrain, No. 45, is a good example of that artist's work. The collection also contains a Peasant Marriage of Teniers, No. 50, a school piece of Jordaens, No. 27, and a Franz Snyders still life, No. 48.

G. V.

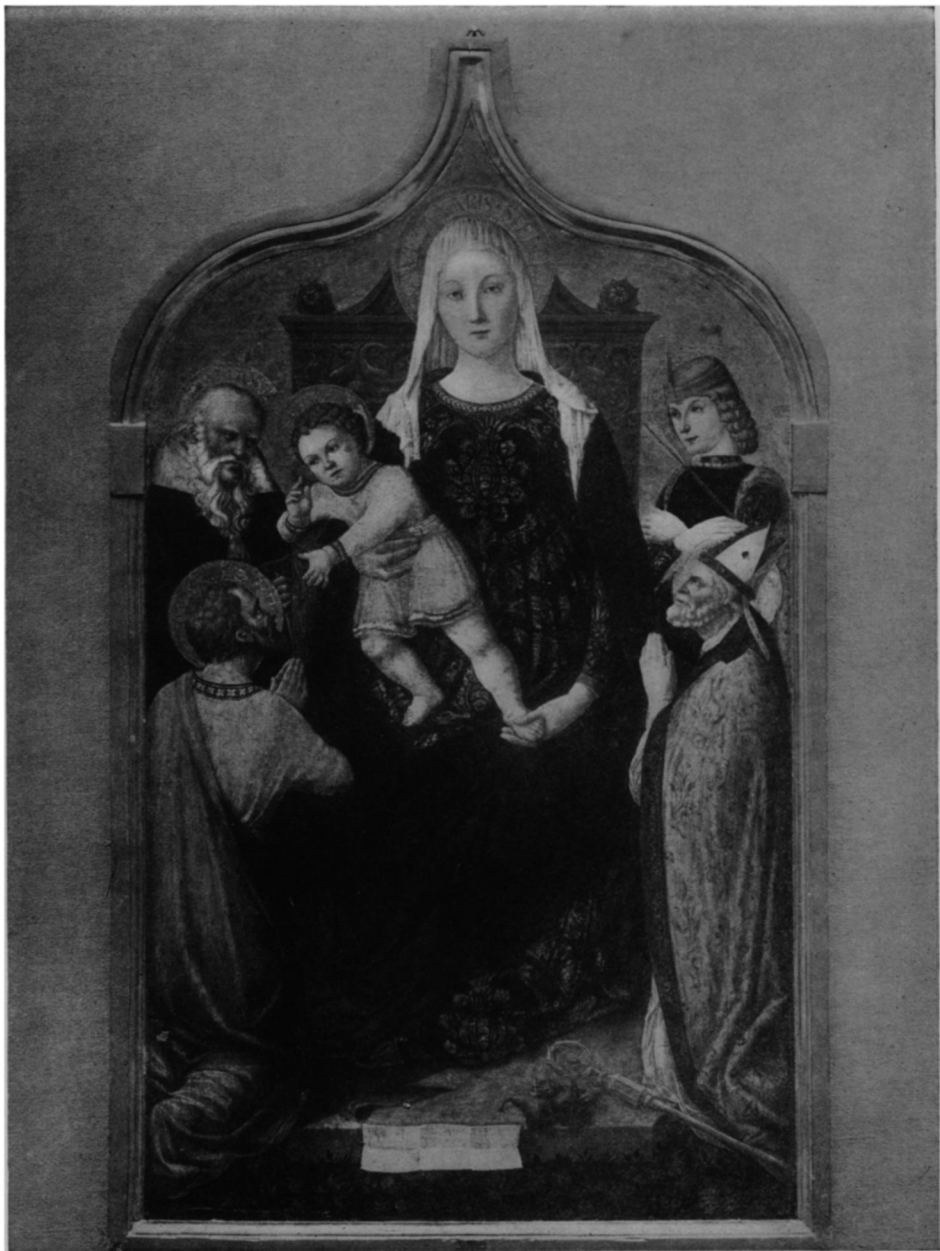
EMILY G. GIBSON

The people of Cleveland, and especially the children of the city and those who have at heart their development, have recently been saddened to learn of the death of Mrs. Emily G. Gibson, Assistant in charge of Educational Work at the Museum. Mrs. Gibson had given sixteen months of rare service to the Museum and the people. She had an unusual gift for understanding the point of view of children of all ages, a keen educational insight and an unquenchable desire to serve and to carry out here in Cleveland the ideals she had developed through years of serious study of the problem of Museum educational work. It was this desire which kept her actively at work long after most of us would have given up, and despite physical disabilities which were increasingly difficult. Her courage and cheerfulness and perseverance were a daily inspiration. She planned her work for weeks in advance, knowing for many months that the program she was constructing would be most gratefully carried out by those who did not then realize that she was so adroitly and unselfishly doing all that she could to make her passing as small an inconvenience as might be. Her heart was in the work she did day by day, and up to the last her thoughts were bent on planning that the children whose future she was helping to form might suffer from the transition as little as might be. At the end, with kind words for service lovingly given by her nurse, she slipped quietly over into that mysterious future where she will continue to serve in ways we cannot know.

The staff of the Museum are grateful for the privilege of her companionship and for the stimulus of association, for too brief a period, with so courageous and unassuming a friend.



Madonna and Child with the Temptation of Eve
Italian School. Late XIV Century. No. 16



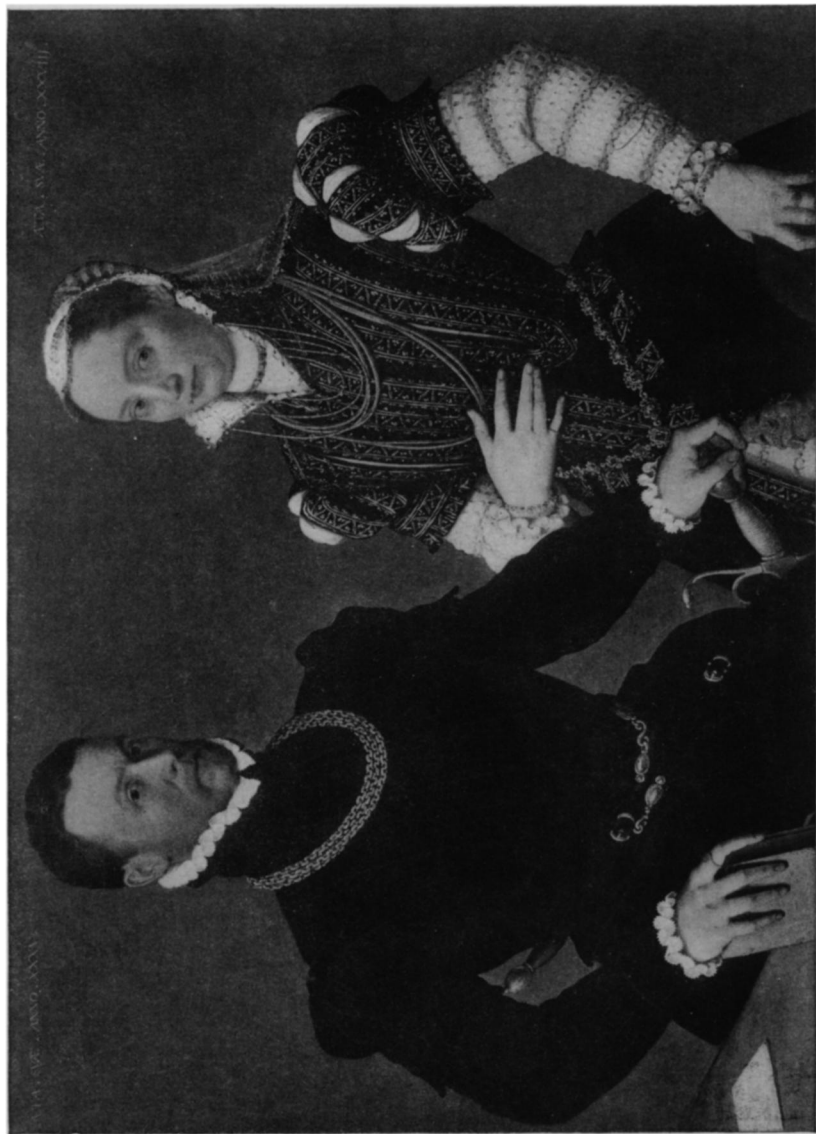
Madonna and Child with Saints. Lorenzo da San Severino. No. 34



Madonna Adoring the Child. Alessio Baldovinetti. No. 2



Virgin and Child. Lorenzo di Credi. No. 12



Portrait of Gentleman and his Wife. Giovanni Battista Moroni. No. 28



Portrait of Giuliano de' Medici. Il Salviati (Francesco dei Rossi). No. 33